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was described as wearing a "green silk waistcoat, frogged and tagged with silver, and trimmed with thick, wide gold lace. The petticoat was of thick crimson satin, embroidered all over with silver trees, as well as with maroon flowers speckled with black spots raised high like velvet or shag." With all this tropical vegetation were worn high red heels, and powdered hair with tall plumes towering a foot above the wearer's eyes! No wonder ladies in those days were said to have their faces in the middle of their bodies.

Bric-a-Brac.

A NOTABLE SALE.

THE sale of the collection of objects of art and curiosity of M. Paul, of Hamburg, at Cologne, was one of the great events of the last autumn in Europe for amateurs and for the different museums whose agents attended it. Part of the collection had already figured at the Düsseldorf Exhibition in 1880, and at the heraldic exhibition, in Berlin, in 1882. Almost all the decorative arts were represented—pottery, jewelry, enamelling, locksmith's work, bronzes, and other metal-work, sculpture in ivory and in wood, medals, and woven stuffs. The pictures and the books were, both in number and in artistic value, very inferior to the rest. The chief interest attached to the goldsmith's work, the work in other metals, the pottery and the enamels. A large coupe, or rather centre-piece, in silver-gilt repoussé, attributed to Benvenuto Cellini, one of the number belonging anciently to the princely family of the Aldobrandini, was hotly disputed, and sold at 15,000 marks. Seven of these imperial cups (so called because each is consecrated to the memory of a Roman emperor) are the property of M. de Rothschild. This of M. Paul's collection is crowned by a statuette of Nero, nearly three inches high. The base, in the form of a plateau, is divided into four parts, representing the triumphal entry of an emperor, a conflict of gladiators, a sacrifice to Apis, and a composition of buildings, temples, and palaces, all of exquisite delicacy as to the details, and giving proof of rare skill in the artist. A nautilus shell, mounted on a foot of silver gilt, representing Cupid, and exquisitely engraved in black lines, is signed E. Beleeckin, f.; it also bears the mark of the city of Augsburg, and the initials C. A. A large covered cup, in silver repoussé and gilt, crowned with an armed warrior, flag in hand, is the work of Hans Pezalt. It sold for 1750 marks. A medallion, imitating a vessel manned by three warriors and with a sail in white enamel, brought 1900 marks, and a collar of the Renaissance composed of precious stones and pearls followed it at 1700 marks. Four statuettes, in iron, hammered and chiseled, Augsburg work of the sixteenth century, were astonishingly clever and realistic. They represented Jupiter, Saturn, Mercury, and Venus, and each was mounted on a little Corinthian capital. Several swords, of which the guards and hilts were decorated with combats of cavalry, trophies of arms, and arabesques brought high prices. Table utensils, instrument of the toilette, knives, forks, and ladles completed the list of works in metal. These formed a collection apart, and were sold all together for about \$20,000.

French, Byzantine, and Roman enamels occupied a place of honor. A great triptych of the thirteenth century, 60 centimetres high, and very well preserved, represented the last judgment and saints and apostles in high relief, on a ground of copper sown with flowers in enamel, the royal lily of France being repeated many times. There were several splendid pieces of Limoges enamel. A great triptych of Nardon Penicaud, the carrying of the cross, Calvary, and the descent from the cross, brought 1800 marks, and two plaques, by Martin Didier, in grisaille, 3900 and 3000 marks respectively.

The pottery included a corbeille by Palissy (the companion to which is in the Louvre, in the Sauvageot collection), decorated with masks and a border of festoons. Of other potteries and porcelains there were examples of nearly all—old Rouen, Delft, the gray ware of Siegbourg and Frechen and other German establishments, majolica Hispano-moresque and Italian, examples of Sèvres, Wedgwood, and Saxony ware, and a series of oriental porcelains. There was very little in the way of glass-work, but what there was was interesting, comprising pieces formerly belonging to trades corporations and bearing devices appropriate to them. The prices obtained were very good throughout.

THE JONES COLLECTION IN LONDON.

THE Jones collection, now at South Kensington, consists of the contents of a house in Piccadilly long occupied by John Jones, a retired tailor of taste, who, during a long life, had amused himself by accumulating boules and marqueterie, Sèvres, and ormolu, until his house must have been a domestic museum. He died in the first week of 1882, and his executors paid duty on property valued at £400,000. For how large a sum the bric-a-brac counted in this total we are not informed, but it cannot have been much less than half. The first gallery devoted to the collection is filled with furniture, with a few pieces of porcelain to set it off, and a picture or two. A second gallery is filled with various examples of ceramic ware, some of them very fine, with some cases of miniatures, and with a number of pictures of varying degrees of merit. The miniatures include a head of Henry VIII., hardly worthy of Holbein, yet possibly his; a remarkable Edward VI., of the same school; the inevitable Mary, Queen of Scots, neither better nor worse nor more authentic than any of the hundreds of similarly described heads in public and private collections. Large miniatures—Charles II. and James II. on vellum—are interesting but faded; and there are some Isaac Oliver's and some Coopers which show that art was not extinct in England even under the Commonwealth. The Petitots and other French portraits are many, and represent the beautiful La Vallière, Mlle. de Blois, Olympia Mancini, Richelieu, Mazarin, Molière, Mme. de Sévigné, Mme. de Montespan, Anne of Austria, Christina of Sweden, and many other personages, more or less reputable, of the Court of France in the seventeenth century. There are some fine ivories in the style of Piammingo, and among the greatest treasures a cup of Limoges enamel, by one of the rarest artists of the Limousin school, Jean Courtois, "dit Vigier." Hitherto it has been supposed that two plaques and three cups, five articles in all, were the only works known with the artist's signature. This makes a sixth, and is a very fine and satisfactory example. The scenes represented on it are illustrative of the Exodus, and are in the usual style of grisaille which Courtois and his family affected. This enamel and others and some bronzes, with a suite of furniture in ebony and some chairs of a curious character in ivory, are all in a third gallery, which opens out of the two first mentioned and completes the exhibition of Mr. Jones's bequest. In the same room is a great armoire, or press, of boule-work, which will probably be regarded as the most important piece of furniture in the whole collection. It has a somewhat peculiar appearance, owing to the inlay of lapis lazuli which marks the doors. The most costly pieces are those inlaid with china plaques, but the most beautiful are those made of inlaid wood of delicately contrasted tints, and those of dark mahogany or rosewood, mounted with the exquisite ormolu of Gouthière. It is impossible to describe the exquisite finish of some of this metal-work. Mr. Jones seems

to have had a great liking for it, and collected even Chinese jars that had mountings of ormolu. The name of Riesener occurs on several objects, and it need not be said that his work is always characterized by good taste. The ugliest objects, says the writer in *The Saturday Review*, to whom we are indebted for the foregoing summary, are those rightly or wrongly attributed to the collection of Marie Antoinette.

AMONG THE DEALERS.

THE complaint is common among dealers, and not unfounded, that good specimens of the various industries comprised under the term of bric-a-brac are becoming scarcer and scarcer. The great museums are swallowing up all the rare pieces of ancient work that from time to time are brought before the public by the sale of collections, and the modern work even of such countries as Japan and Persia is deteriorating on account of the introduction in them of modern European manufacturing processes conducted with the usual indifference to artistic effect, or to anything but cheapness and mechanical accuracy. Still, it is possible even now for a man of judgment and taste to secure many objects of very great artistic merit, even if he has not the influence and means of a great museum at his back, and must depend on his private resources. It would be well for our Metropolitan Museum, which is not a great one, if it could secure the services of experts in buying for it, or selecting from loans and donations those pieces that are worth having. There are seldom seen in this country such porcelains as those that the Moore & Clarke Company, for instance, have got together. A single gray-green jar in their possession at present, with relief ornamentation of figure and branch of foliage, is well worth a careful of the Metropolitan treasures. Persian glass of at least equal value to the Jarves collection and Roman glass, iridescent, opaque, and engraved even finer than the Marquand glass at the museum—the best it contains—are freely exhibited, not three days in the week, but all the week through, at the same place.

Across the way, at Watson & Co.'s, are the famous Spanish embroideries from the Hamilton sale, magnificent wall-hangings of Scriptural subjects, wrought by hand, in silks of unequalled color and lustre, and wonderfully well preserved. Old Dresden and Worcester ware, Limoges enamels and rare antique Chinese lacquer, all of which formed part of the historic Hamilton collection, were likewise secured by Mr. Watson. It is needless to give more examples. The fact is that we in New York are still pretty much in the same condition that we were in before our vaunted museum was started. If we want to see a fine or unusual piece of artistic work of any kind we must make the rounds of the bric-a-brac shops and curiosity dealers' establishments.

New Publications.

TWO HISTORIES OF WOOD ENGRAVING.

WHATEVER Mr. Linton* chooses to write and publish on the subject of wood engraving, will be received with more or less interest, but his repeated attacks upon what he calls the "New School" have come to be characterized by extreme rigorism rather than instructive criticism, and, if we mistake not, his friends must regret the publication of much that this book contains. With the exception of a single chapter, the matter has all been printed in the pages of the lamented *American Art Review*; but when incorporated into a book of this kind the articles must be considered as an important and direct contribution to the literature of this subject.

It would be idle to question Mr. Linton's ability. For many years he has been known as one of our best engravers, and if his work lacks, what nowadays is considered so indispensable, full color and tone, it is not deficient in strength or in delicacy (take, for examples of this same delicacy, some of the landscape blocks published in the fine edition of Bryant's "Thanatopsis" or Holland's "Kathrina") in form or freedom of line. Whatever may be the change of style, his cuts will always be well regarded. But as a writer on contemporary work Mr. Linton by his very profession is made incompetent. His criticisms are not only biased, but to bolster up some of his weak arguments he is led into making charges manifestly unreasonable. An example of this may be found in what he says about the use of the "multiple tool." Upon the assumption that this instrument is commonly employed, he proceeds to draw a parallel, in which a bunch of pencils made use of to decrease the labor of making the fine lines of a design, is likened to this tool that cuts many lines at once. The testimony of any reputable engraver will show that the use of this mechanical tool is entirely impracticable for the quality of work about which Mr. Linton writes. What is said of the "machine rule" as applied to wood engraving is unworthy of any serious consideration, as any one in the least familiar with the present technical condition of the art will understand at once. The author is right in saying that a useless fineness and over-elaboration of line, when a free, direct rendering would answer the purpose as well, is bad art. We think with him, too, that too much of form and detail is sacrificed in the effort to preserve the color and tone of a striking drawing. These extremes to which the new methods often run, time and experience will correct. But Mr. Linton would have us believe that modern work is therefore inartistic and characterized by an abject copying of brush-marks. It is to these sweeping and indiscriminate judgments that we object, and so crudely are they presented that the most cursory reader must see that, so far as the book pretends to give an impartial record of what has been done by the "New School," the work is untrustworthy. His epigrammatic style is ill-adapted to good criticism; the sentences are often involved, and he repeats in the most tiresome way.

Having said so much in dispraise of that portion of Mr. Linton's volumes which relates to the modern developments of wood engraving, we are glad to turn to the historical narrative concerning the period between 1775, the time of John Anderson, to within the beginning of the present decade. Here we find a full and comprehensive history of such early engravers as Anderson, Adams, Hall, Bowen, and others of their time, the material for which, we are told, was gathered through personal correspondence and conversation among the older men still living. From the time of Adams the history comes to speak directly of the engravers, who are well known to the present generation by their work, printed in our current books and magazines. This part of the book is of real and lasting value, for in speaking of these early engravers, Mr. Linton is unswayed by any personal influences, and he writes clearly and interestingly of their struggles and difficulties, of their work, and the periodicals and books in which their cuts were printed.

The wide field covered by Mr. Woodberry† so admirably and in so limited a space must commend his work to those who have not the opportunity or wish to study a more extended history. He begins at the beginning, and wisely says that the time when the first rude print was taken from a wood block is unknown. The

* *The History of Wood Engraving in America.* By W. J. Linton. Illustrated. Boston: Estes & Lauriat.

† *A History of Wood Engraving.* By George E. Woodberry. Illustrated. New York: Harper & Brothers.

Italians and the Germans have solved this question, each to their own satisfaction, but to that of none beside. The author traces the history rapidly, but dwells sufficiently upon important epochs and the men whose influence has been especially felt in later times. Thus space is devoted to an account of the "block books," the early books printed in the North from type, and containing rude pictures, and the accomplishments of the early Italian engravers. Separate chapters are devoted to Dürer and Holbein. Then follows the history of the decline and extinction of wood engraving, a simple and direct consideration of the causes which led to this state of the art. The artistic movement, which sprung out of the mediæval life, had gathered a force and power which was weakened, and at the time of the Reformation religious warfare caused the neglect of all the arts. But the utter extinction of wood engraving as a fine art, Mr. Woodberry thinks, was due to the changed taste of the age, which ceased to prize a simple and beautiful design, but valued art rather as a means of expressing complicated and delicate ornamentation, and in the attempt to satisfy this taste wood engravers found themselves excelled by the engravers who worked on the copperplate. The art was thus forced to abandon its own province and to contend with a rival upon a ground where its peculiar power was ineffective. Taking up the revival of the art by Bewick, the history of its development follows, and the story is clearly and intelligibly told.

This history has not been altogether a difficult one to write, though much discrimination was necessary to compress into a limited space the voluminous narratives and details; still the material was readily at hand and in good shape for use. The really arduous part of the task was met when it became necessary to deal with the vexed questions connected with the advance of the new school, and the questions have not been fully met or adequately treated. In a book of this kind, a thorough analysis of these complications might have been entirely omitted or passed lightly upon; but having taken up the discussion, it might have been more comprehensively dealt with in the space given to it. Without any logical sequence, Mr. Woodberry criticises the work of the modern school, having made no distinct mention of the conditions which had been most influential in bringing wood engraving to its present position. Photography is not once spoken of in this connection, or the improved mechanical appliances for printing; but perhaps the writer thinks, with Mr. Linton, that dry printing is a snare and a delusion.

Mr. Woodberry writes from the theoretical point of view, but he makes his pages interesting, and they are not loaded down with the trite commonplaces which we are apt to find in books professing a similar aim. From the lack of practical knowledge, he falls into the error of blaming the engraver for the faults of the artist. He thinks that we do not well represent texture in our modern imitative work, and that this is a growing evil; but we agree rather with what Mr. Hamerton has recently said upon this subject. In one of the essays in the "Graphic Arts" he marvels at the skill shown in this very quality of rendering texture, and in the great versatility of American engravers.

A good index (a feature which Mr. Linton's book lacks) and a bibliography of works upon wood engraving, useful to students, are given. Why the 1839 edition of Chatto and Jackson's "Treatise" is always referred to, and no mention made of the later editions, containing the valuable additions made by Mr. Henry A. Bohn, it is difficult to understand. Neither is there any mention of Mr. Linton's articles or his volume, which was published some months before Mr. Woodberry's own book was issued.

L'ART.

THE volume of *L'Art* for the last quarter of 1882 shows a marked improvement over the preceding volumes for the past year, and seems to prove a disposition on the part of the publishers to maintain its place as the art review, not of France only, but of the world. There are fewer of what Mr. Ruskin would call "those black scabbles of modern etchings" than usual, and the full complement of illustrations of that sort is made up by the greater abundance of good ones. *L'Art* has always been prodigal of etchings. It has sometimes happened to us to think that it might be too much so; but one can hardly have too many of such as Leon Gauchere's two heads after Delaunay, Titania and Clorinde, or Leopold Flameng's excellent transcription, rather than translation, of François Flameng's "Camille Desmoulins." Noel Masson's "Chauvins," too, is in the best style of French landscape etching, and C. Favière's "Weeders of the Pavement, Nord Holland," after Boughton, does that clever artist more than justice.

The volume is uncommonly strong in woodcuts, and shows what a respectable place the art still keeps in France in spite of the fact that it is not there, as here, the foremost of the graphic arts, but holds a very subordinate position. A multitude of things are expected of our engravers which the French do not in the least trouble themselves about, but the directness with which they reach their more restricted ends is worth observing. It may even be worth while for our American wood engravers to ask themselves whether they would not now gain rather than lose by placing a limit to their ambition. Puyplat, in "Christmas Roses," and Clément Bellenger in "Le Tisserand," attain effect and expression by very simple means. At the same time evidence is not wanting that our men are exerting a certain influence upon their French brethren, witness F. Mœuille's "Omnibus Parisiens," after the watercolor by Edmond Morin.

Even the heliogravures and other actinic reproductions are this time exceptionally good. The heliotype of a drawing by Burne-Jones is simply wonderful. "David before Saul," from a copperplate by Lucas de Leyde, and the "Folly Holding a Cat," from the engraving by Alexander Voet, must be very fair substitutes for any but the best prints from the original plates.

Among the subjects treated of in the text are the Museum of Boulaq, with its sculptures of the first Egyptian kingdom; Italian majolica; the Museum of Cologne; the designs for the monument to Victor Emmanuel at Rome; the decorative paintings which Corot executed for Daubigny, Decamps, Prince Demidoff, and others; the works of Rubens; and contemporary English painters, of whom Mr. Ford Madox Brown receives most attention. Champfleury brings to an end his sketch of the designers of vignettes of the Romantic period. Ludovic Lalanne seems determined to reproduce every one of the one hundred very poor designs of Jean Cousin's Book of Fortune. Lucas de Leyde, Jacob Jordaens, Antoine Coysevox, and Luca della Robbia are well illustrated; and Paul Leroi finishes his account of the Salon of 1882 in time to begin on that of 1883.

It is plain that the editor or "Director General" of *L'Art* wishes to be generous as well as just to foreign artists. Time was when Frenchmen acknowledged no modern school of art but their own; now we find them actually employing English and German artists and writers on art such as John Watkins and Sidney Colvin to mention only one of each. Of course, this is the way for *L'Art* to keep up its cosmopolitan reputation.

LITERARY NOTES.

MACMILLAN & CO. publish LECTURES ON ART, a little book containing more that is worth reading on the subject than any original work that has been published in the last two years in England, and yet, small as it is, one-third of it might have been omitted with advantage. Mr. William Morris' lectures on the "History of Pattern Designing" and on the "Lesser Arts of Life" are questionable as to principles, facts, and manner of

statement, and the hem-ing and haw-ing of the first half of Mr. Poynter's lecture on Ancient Decorative Art is simply unbearable. But Mr. Morris' aesthetic whims are suggestive. Mr. Poynter makes amends for his shilly-shallying commencement before he finishes, and the other lectures are by persons competent to speak and not afraid of their audience. Mr. Reginald Poole's essay on "The Egyptian Tomb" is the work of a man who knows his subject as few Englishmen of the day, not scientists, know anything. Not to speak of the amount of truth conveyed, it would be hard to find the Egyptologist who, in so many pages would steer clear of or run down so many errors. Mr. Poynter makes one remark which must endear him to every lover of simplicity. He says that decoration, to be good, should be perfectly easy to the workman or designer. How many walls would go bare, and be all the better for it, if our decorators were forbidden to cudgel their brains or take thought about dados and friezes! Prof. W. B. Richmond writes on "Monumental Painting," and J. T. Micklethwaite on "English Parish Churches."

J. W. BOUTON announces for immediate publication a descriptive and historical catalogue of the works of Don Diego de Silva Velasquez and Bartolome Esteban Murillo, which will comprise a list of the paintings of these artists, a description of each picture, its history from the earliest date, and everything of possible interest about them. An account of the lives and works of the disciples of these artists will be added. The author is Charles B. Curtis, M. A. There will also be a "large paper" edition of 100 copies, with the etchings printed on both Holland and Japanese paper.

THE enterprising managers of the Madison Square Theatre, on the hundredth night of Bronson Howard's "Young Mrs. Winthrop," distributed among the audience copies of a dainty pamphlet consisting of photogravure reproductions of "modelings" of the author and the principal characters, by Charles Elwyn Conner. The mechanical part of the undertaking is excellent; but it cannot be said that the expense incurred is justified by reason of the artistic value of Mr. Conner's work. The portraits are failures almost without exception.

Correspondence.

OIL COLORS FOR A CHILD'S PORTRAIT.

SIR: Will you please tell me what oil colors to use for flesh in the portrait of a little girl? Mrs. J. E. S., Cincinnati, Ohio.

ANSWER.—For a complexion of medium tone use silver-white, yellow-ochre, vermilion, madder lake, and cobalt, for the lightest parts, adding a very little raw umber to tone the crudeness. For the shadows, take raw umber, ivory black, yellow-ochre, vermilion and cobalt; mix with white when necessary. For a very fair complexion a little of Schönfeldt's light cadmium is needed. If a very rich tone of flesh is required, add light-red.

METHODS USED TO DECORATE AWNINGS.

SIR: Can you tell me through the columns of THE ART AMATEUR the method used in painting "side show" pictures on canvas? I wish to decorate our awning, and from experience find oil colors do not answer the purpose.

T. S. P., Toledo, O.

ANSWER.—The best colors to use for such a purpose would be the coarse oil paints in small cans. These are used by house painters for outside decorating, and in painting campaign banners, and are intended to withstand the ordinary action of the weather. A medium specially prepared is used with these colors, and can be bought by the pint or in larger quantities at any paint shop. Large flat bristle brushes should be used in painting.

THE ELECTRIC LIGHT IN A PUBLIC MUSEUM.

ASTRA, Boston.—Perhaps we cannot answer your query better than by printing the following letter to a London publication. There is a wide difference between one kind of electric light and another; but we do not pretend to say which is the best of the many candidates for public favor:

"To the Editor of The Artist.—SIR: Without any wish to disparage the electric light, it must be painfully apparent to all those who visit the South Kensington Museum at night that never was a more melancholy failure of an experiment allowed to linger on in such an important building. Hung aloft in close proximity to the roof, without any reflectors, these lamps, flickering and hissing, with every appearance of being on the eve of extinction, then suddenly breaking out again into a sort of galvanized life, completely bewilder and torture the poor mortal who is attempting to study or look at anything. The old method of illumination fulfilled its purpose, and was in every way inconceivably superior to the present mode. The electric light at the Savoy Theatre and this at the museum are two totally different things; the gulf between an Argand burner and a farthing rushlight is hardly wider. Nay, I would give the preference to the latter, which does give a steady light, humble though it be, while this flickering eccentricity hisses into the bargain; and even, as it once happened, burst its globe, which fell broken in a hundred fragments almost at my feet, narrowly escaping a valuable case of treasures."

BACKGROUNDS IN WATER-COLORS FOR PHOTOGRAPHS.

SIR: Will you be so kind as to give some further suggestions for coloring backgrounds in photographs, to a class who have profited much by the lucid articles on photograph painting which have already appeared in your columns.

T., P., T., and S., Boston.

ANSWER.—The best background, as a rule, is one which is darker than the lights and lighter than the shadows of the picture. For fair persons the blues, violets, and greens, are generally desirable. Warm browns and dark red are useful for dark persons. Gray, greens, olive, greenish grays are often valuable. In no case should one uniform flat tint be used, for it would make the figure appear inlaid; and the background should never be allowed to distract attention from the principal figure. The fashion of introducing a gold background, employed by some inartistic photograph colorers, is a vulgarity to be avoided. The aim should be to get atmosphere into the picture, which is done by using broken tints, and by causing the light to fall on the background from the same point as it falls on the sitter. Plain backgrounds are, as a rule, better than landscapes. When the latter are employed they should be painted broadly and the fewer objects introduced the better. The objects should be merely indicated with little attention to details.

"WARM" AND "COLD" COLORS.

E. P. R., Toledo.—Colors are called warm or cold as they approach the extremes of the primaries—yellow on the one hand and blue on the other. Red is also warm. Descending in the scale, the secondary colors, tertiary, etc., are called warm or cold in

proportion as they are compounded of the warm or cold primaries. Thus orange, the different browns, the red tints and the greens which partake largely of yellow or brown are warm; while all blue tints, including the bluish greens, and the grays are cold. White and black, are also cold; but a slight admixture of yellow with the white is sufficient to give it a warm tinge, and black may be warmed (comparatively) by mixing with it a little red—Indian red or lake. Grays, too, although to speak generally they are cool tints, are so in different degrees; those which approach nearest to blue and white, or black and white are "cool"; while those which have more red in their composition are denominated "warm" grays. Again, raw umber is a cool brown, as compared with burnt umber.

STUMPING IN FIGURE DRAWING.

T. B., Toronto, Can.—Stumping is used in figure drawing, and is a quick and effective method. Get the outline correctly on crayon paper, reduce soft black chalk (stumping chalk) to a fine powder, and roll the point of a stump in it, so as to take up a little; with this get in the shadows tenderly and evenly, and finish them with such touches of any of the black chalks as may be necessary to give character, sharpness, and depth; use white chalk for the lights. To attain success in this mode of drawing, as in almost every other, requires considerable practice. A piece of soft calico, or the tip of the finger, may be used to soften the stumping. Stumping is particularly suitable for figures of a large size; for these, soft leather stumps answer best; the hard stumps, which are made of paper or cork, are for small drawings.

THE RELATIONS AND HARMONIES OF COLOR.

SIR: I came across many years ago some rhymes embodying the principles of harmony in color. In less than a hundred lines, if I remember right, they give a vast amount of information in such a simple form that even a child could easily commit it to memory. If you know what I refer to I wish you would let me know where I could find the lines; and, if not asking too much, I wish you would publish them. M. E. S., New London, Conn.

ANSWER.—The lines referred to by our correspondent are doubtless the following by Henry Hopley White. They were originally published in London to accompany a diagram illustrating the relations of the colors:

"Blue—Yellow—Red—pure simple colors all
(By mixture unobtainable) we PRIMARIES call:
From these, in various combinations blent,
All the colors trace their one descent,
Each mixed with each—their powers combined diffuse
New colors forming SECONDARY hues;
Yellow with red makes Orange, with blue—Green;
In blue with red admixed, is Purple seen.
Each of these hues in Harmony we find,
When with its complementary combined;
Orange with blue, and green with red agrees,
And purple tints, near yellows, always please.
These secondaries TERTIARIES produce,
And Citrine—Olive—Russet—introduce;
Thus green with orange blended forms citrine,
And olive comes from purple mixed with green;
Orange, with purple mix'd, will russet prove;
And, being subject to the rule above,
Harmonious with each tertiary we view
The complementary secondary hue.
Thus citrine—olive—russet harmonize
With purple—orange—green, their true allies.
These hues, by white diluted, Tints are made;
By black, are deepened into darkest Shade.
Pure or combin'd, the primaries all three,
To satisfy the eye must present be;
If the support is wanting but of one,
In that proportion harmony is gone;
Should red be unsupported by due share
Of blue and yellow pure—combin'd they are
In green—yellow secondary, thus we see,
The harmonizing medium of all three.
Yellow for light contrasts dark purple's hue,
Its complement, form'd of red and blue.
Red most exciting is—let nature tell
How grateful is, and soothing, green's soft spell.
So blue retires—beyond all colors cold,
While orange warm—advancing you behold.
The union of two primaries forms a hue
As perfect and decided as 'tis new;
But all the mixtures which all three befall
Tend to destroy and neutralize them all;
Nay, mix them—three parts yellow, five of red,
And eight of blue—then color all has fled.
When primaries are not pure, you'll surely see
Their complementals change in due degree:
If red (with yellow) to a scarlet tend,
Some blue its complementary green will blend;
So if your red be crimson (blue with red),
Your green with yellow would be varied;
If yellow tends to orange, then you find
Purple (its complement) to blue inclin'd;
But if to blue it leans, then mark the change,
Nearer to red you see the purple range.
If blue partakes of red, the orange then
To yellow tends; if yellowish, you ken
The secondary orange glows with red,
Reader, Farewell! my lesson now is said."

MODELLING IN WAX.

B. B., Chicago.—This work can be commenced, set aside for an indefinite time, and then recommenced without injury, and will require in the meantime neither thought nor attention. The materials for modelling in wax, are few and inexpensive. They are: some modelling wax, a piece of slate or glass and a small box to contain it. Some tools, either of metal or ivory, or of both materials. The wax is warmed, and a design having been traced on the slate is filled in with wax. The work is continued with tools. If a glass slab is used, the design may be placed on the other side of it, filled in as before directed and finished at leisure. The box or case is then shut up and the little studio is closed until the artist wishes to continue the model. This style of work can of course be carried about without any trouble. Different shaped boxes or cases will contain small busts, statuettes, etc., all of which may be modelled in wax. Various colors of wax may be used if desired.

HOW TO CORRECT UNEVEN WASHES IN WATER-COLORS.

CHAS. P., Chicago.—There are several ways of remedying the unevenness of the washes in your landscape. As the sky has been laid in unevenly, turn the drawing upside down, and with a flat camel's hair or sable brush and plenty of clean water wet it all over; then with gentle rubbing, having the brush constantly full of water, level the inequalities. The sponge may be required to remove stubborn blemishes. If there should be some parts too light, they can be remedied by additional washes of color. Touches with the point of a fine brush (generally termed hatching) may be required, in order to produce a perfectly level tint. The same means will answer for any other part of the drawing that may be uneven. By wetting an uneven wash with a soft brush and water, and rubbing it very lightly and rapidly with a cloth, the tint may be made to look even, and, at the same time, have a granulated appearance that answers well for old walls, backgrounds, portraits, and all places for which a rather rough surface is desirable. When a tint cannot be got at once of the required depth or tone, it must be gone over with other washes of color until the object shall be attained; but in doing so, care must be taken not

to disturb the under color. When a wash of color is laid on the paper, leave it to dry before again working on it. Any defect observed may then be rectified more easily.

HOW TO CLEAN PRINTS.

B. B., Newark, N. J.—To clean and whiten prints which have become dirty by hanging in a smoky room, soak them in a weak, clear solution of chloride of lime until white, and then soak them in running water. Steep them for half-an-hour in water containing a very little hyposulphite of soda to neutralize any trace of adhering bleach, and dry them between bibulous paper under pressure.

"ADOLFI PAINTING."

PATIENCE, Madison Avenue.—"Adolf painting" is a new process. It consists in mixing oil colors with a special medium for painting on satin or silk, which fabrics, it is claimed, preserve their suppleness intact, and the colors on them come out bright and clear. The medium is also used on canvas instead of linseed oil. "Adolf painting" has not yet been introduced into this country.

SUNDRY QUERIES ANSWERED.

SIR: (1) Will you please give some suggestions for painting a tile facing for a mantel? (2) For a dining-room finished in oak, which would be more desirable for mantel, side-board, and buffet, oak or black walnut? M., Granville, O.

ANSWER.—(1) You can hardly do better than use the simple and pretty ivy design given last month. (2) Oak.

A. A. A., Amsterdam, N. Y.—In finishing crayon portraits a hard crayon should be used. A Conté crayon pencil No. 2 is the best. This is sharpened to a point, and after the masses of shadow are laid in, the fine outlines and sharp accents must be added with the pointed crayon. A paper stump carefully used with the crayon will soften the crudeness, and give a fine finish. With this method a drawing may be carried on to the closest detail.

M. R. S., Minneapolis, Minn.—Modelling on plush with plaster of Paris is a process taught in New York by the inventor, and the method of working is not published. By payment of a certain sum the inventor will give instruction under the guarantee that the pupil will not communicate the process to others. An ordinary slab of white marble is used for painting on mineral colors.

SUBSCRIBER, St. Louis, Mo.—There is an excellent art encyclopedia entitled "Monuments of Art," published by Straeter & Kirchner, New York, which contains plates and engravings of all the celebrated pictures and statues in the world. This should be procurable at any public library. A very useful little book, full of interesting classical illustrations, is "A Handbook of Legendary and Mythological Art," by Clara Erskine Clement.

C. B. D., Providence, R. I.—The madders are very different from the ordinary lakes, and are much more valuable and durable. We have never heard of any other name for them in English. In the French colors, garance is the equivalent for madder. Any good color merchant will supply such colors.

BESSIE E., Boston, writes: "(1) Of what use is Chinese white in china painting? (2) What mineral color shall I use for a scarlet poppy?" (1) Chinese white is to be used only for high lights; do not mix it with other colors. (2) Use capucine red, shaded with itself."

N. A. P., Salem, Mass., asks: "Can you tell me the meaning of a figure, with the head of a tiger, and the body, wings, and claws of an eagle? Four of these figures are to be placed on the outside of a new church in Haverhill, Mass." The monster described is evidently the "harpy," of heraldic blazonry, though why it should be placed on a church is not clear, unless some family of whose arms it forms a part is intimately connected with the building of the edifice.

W. P. G., Cambridge, N. Y.—Do we "think the idea a crazy one?" We do.

PAULUS, Trenton, N. J.—Lake and carmine are both fugitive and should be used as little as possible in water-color painting. Pink madder or extract of madder carmine are perhaps the best substitutes.

THE SUPPLEMENT DESIGNS.

Plate CCXXXVI. is a group of designs suitable for piano panels and for music-room and ball-room decoration.

Plate CCXXXVII. is a design for a small pitcher—"Clover and Grass." One side of the pitcher is so well covered, it is not really necessary to lay in a background, but if one is desired, a faint tint of celeste blue or sky-blue, would look well. Having drawn the design carefully with lead pencil or India ink, wash over all the flowers with carmine No. 2. Wash over all the leaves with apple-green, a little mixing yellow being added to it, and the grasses with brown-green. Mix a little ultramarine with carmine No. 2, enough to give a purplish hue. Wash over the right-hand side of the flowers, especially at the base, bringing out with a fine brush the separate leaves. When perfectly dry point up the flowers around the base with purple No. 2. Darken the leaves at the base of the flowers with brown green and emerald stone-green; also the right side of all the stems and the grasses. Especially darken these at the base of the pitcher. Leave the shaded parts of the leaves the first tint of apple-green; the rest of the leaf paint with emerald-stone green, yellow, sepia, and yellow ochre added to make different shades of green. Avoid too blue a green. Shade the leaves toward the stem. Do not draw a line with the brush in the centre of the leaf, leave this of the first tint, shading toward it. The leaves behind the flowers, shade with apple-green and black. The flowers under the leaves shade more than the others, with a slightly bluer tinge. Leave the top leaves lighter in color than the rest.

Plate CCXXXVIII. is a design for a vase—"Barberries." A background of yellow-brown, mixing yellow, gray, or celadon, would look well, but it would be quite as pretty without. Paint all the berries with capucine red, laid on thick enough to show decided color. Shade them with deep red-brown, outlining on the shadow side with iron-violet. The berries in the distance, as also some berries in each bunch, wash over with capucine red and purple No. 2 mixed. As reds fire out, and only one firing is to be preferred, paint the berries strongly. Paint the leaves with apple-green and mixing yellow; deep green and yellow ochre; dark green No. 7, brown-green and brown 4 or 17; the stems with sepia shaded with brown 4 or 17.

Plate CCXXXIX. is a design for ecclesiastical embroidery from an old English vestment.

Plate CCXL. is a collection of Arabic decorative designs from various old monuments.

Plate CCXLI. is a design of "Honeysuckle" for an embroidered screen-panel, the last of a series of four furnished to THE ART AMATEUR by the Royal School of Art Needlework, at South Kensington. It is to be worked on satin in silk, natural colors. Full suggestions for treatment and an illustration of the screen in miniature will be found in the November number, page 129. The designs for the first, second and third panels were published in the November, December, and January numbers respectively.